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feature of home-grounds does not call for a fence, hedge or wall to surround and protect it, but it needs the loosely planted ever-verdant setting of the dwarfy evergreen growth characteristic of high altitudes in the mountains. At this instant, I see my friend, the architect, looking at one of my rockeries and turning to me with that indulgent smile of his, he says: "Very well, but a rock garden is not an essential part of a place." My reply: "I quite agree with you, but if the owner of a place wants us to make a rock garden the most conspicuous and attractive feature of his grounds, are we up to the task?" From the opposite direction a few minutes later a lady garden-enthusiast approaching us voices her impression by exclaiming: "You know, rock-gardening is going to be the fad of the near future." In my humble opinion this would be the worst that could happen. As a fad it is going to be a fizzle, surely.

What we expect to see is the rock garden as an innovation in our public parks for the purpose of introducing and effectively displaying the beauty of our native mountain flora. We expect the elaborately built rockery of adequate dimension,

well arranged and well cared for, to be made the most enjoyable spot on our large and refined private estates, wherever the natural conditions favor their introduction. Last but not least, I expect rock-gardening to be taken up by many of the advanced garden amateurs in suburban districts. Personally I don't know of a more interesting and enjoyable task than the building of a rock garden. Rock-gardening means concentration: it means an acquaintance with and the enjoyment of the largest variety of plant species on the possibly smallest space. When once established, it does not require any more than average care, that is, weeding and at drought the necessary watering. During spring-time, when in full glory, the rock garden offers its large brimful measure of cheer to us. The dense sheets of the blossoms of phlox, *amœna*, *divaricata* and *subulata* appear like a greeting from distant hillsides. The sweet fragrance of the different mountain dianthus and the mountain thyme seems a breath from the clear atmosphere of lofty regions. Truly a well-kept and carefully arranged rock garden during flowering season should be seen and enjoyed rather than described.

## SIMPLICITY THE KEY-NOTE OF MODERN ARCHITECTURAL DESIGN

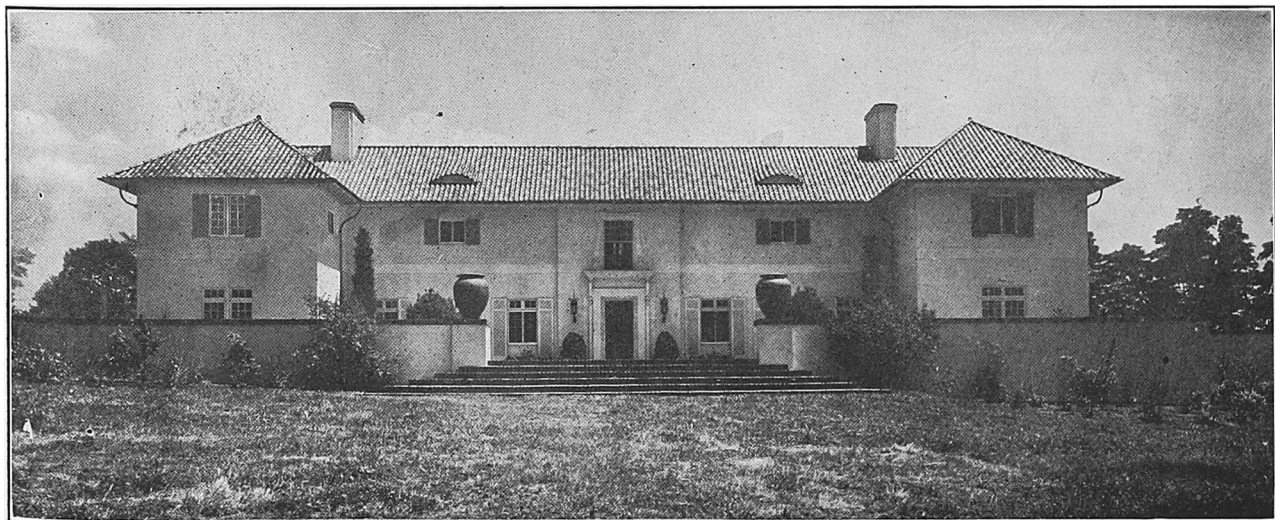
BY LIONEL MOSES

IT was not many years ago that the key-note of architectural design was ornateness. Architects vied with one another to see how much ornamentation could be crowded into a given space. This was true not only of the carpenter—architect but, alas, was equally true of the professional whose training might have been expected to show him the error of his way.

We walk along our main thoroughfares in any large city and see the evidences of a disordered taste; we motor through the suburbs and out into the country and here also we see that the past has dealt very unkindly with brick, stone, and wood, has distorted it into strange and ugly shapes and covered it with equally unfortunate decoration.

But even while edifices of the kind described,

were being erected, there was rising a generation of artists destined to bring order out of the chaos. They were what might well be termed pioneers in good architecture. They were of the gentle kind who, with quiet dignity, designed for the equally gentle; those who were modest and retiring, rather than blatant and unrefined. Here and there arose houses different from the rest; dignified, simple, quiet. People saw these houses and liked them and soon they put to shame their neighbors. And now after a generation, city, suburb and country are filled with residences and public buildings which charm the eye and please the best-developed taste. Architecture of this good type has come to stay, to the benefit of communities and to the advantage of the entire country, for art is a civilizing influence



RESIDENCE OF MRS. ERNEST ALLIS, LOUISVILLE, KENTUCKY

*Lewis Colt Albro, Architect*



RESIDENCE OF JEROME MENDLESON, ESQ., ALBANY, N. Y.

*Lewis Colt Albro, Architect*

and while it retains its virility, it improves all conditions with which it comes in contact, and the appreciation of art and its creator places it on sure foundations.

Before the time of photography the architect was dependent upon sketches and memory for his knowledge. The study of the art was confined to comparatively few, some of whose names now stand high in its annals. But these few taught well and gave to the world examples which inspired their beholders not only to design in a like manner but also to study ancient edifices which had been the original inspiration of the architectural pioneer. Photography simplified the study of architecture and placed before the multitude the finest examples. It advertised good design and is doing so to-day to the benefit of the whole world. The best of Europe is transplanted here for observation and study making travel though much to be desired, quite unnecessary, to obtain those charming effects which had their origin in the Old World.

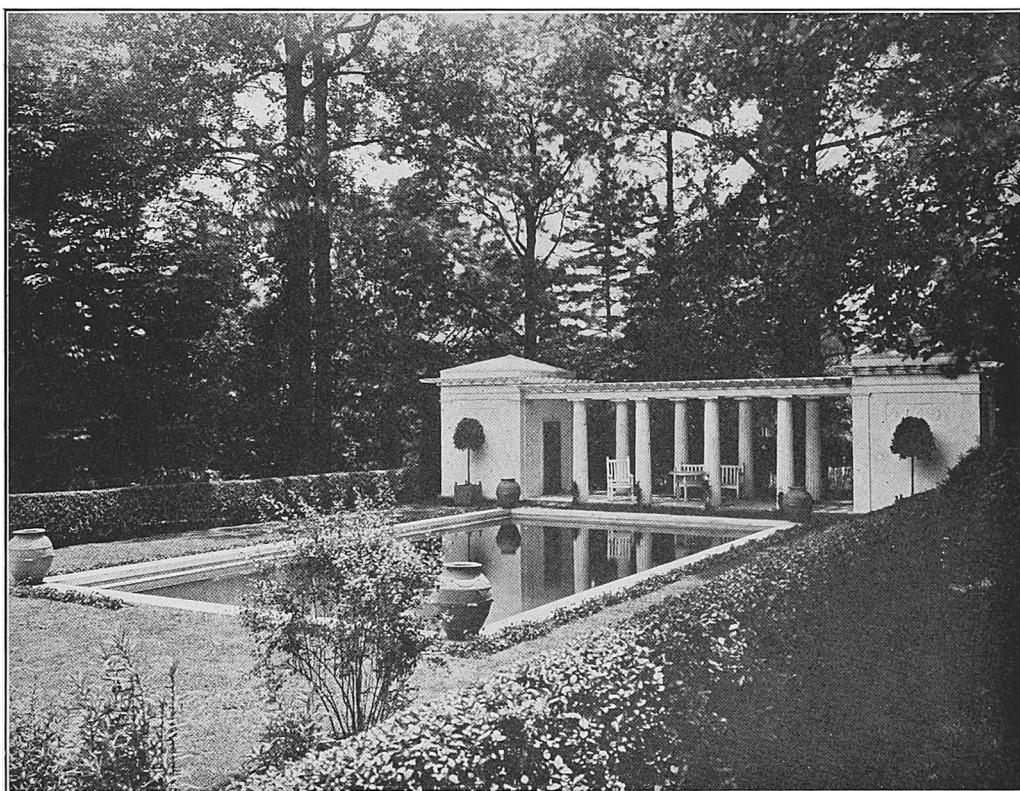
For country houses, England and Italy have given us the most varied as well as the most interesting examples and hardly a community exists in which there are not admirable

little houses which recall the English or the Italian type of residence. These communities exist from Maine to California, from the Great Lakes to the Gulf, showing the completeness of the range to which good architecture has extended and though the best work is of comparatively recent origin, yet it is destined in time, to take on those effects which natural coloring and growth of surrounding foliage alone can give:—the effects which make a house become part of the landscape.

Mrs. Ernest Allis's house at Louisville, Ky., is an example of an Italian Villa having the same atmosphere as many of those which we come across in their native clime and attracts attention by reason of its simple straightforwardness and evenly balanced composition. When one has said this it would seem as though he were finished but a further analysis reveals other qualities which make the design so eminently satisfactory. We note the large wall surfaces, this being a requisite of good architecture sometimes ignored in order to obtain a maximum of window space. We also note the "long low effect" so much to be desired, and the practically unbroken tile roof, pierced only by two chimneys and



LIVING-ROOM: RESIDENCE, JEROME MENDLESON, ESQ.



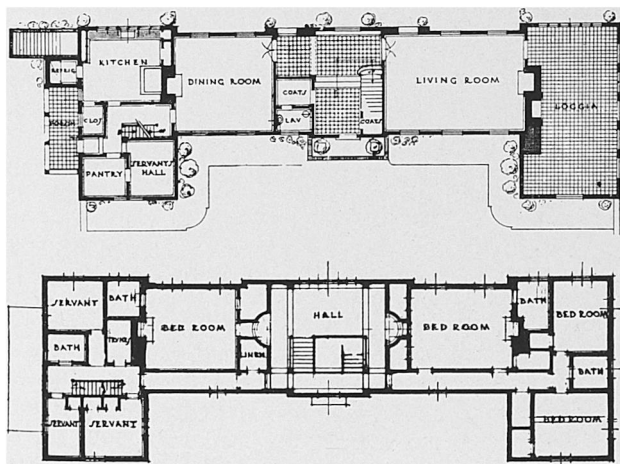
SWIMMING-POOL AND BATHHOUSE PAVILION FOR MR. EVERETT COLBY,  
LLEWELLYN PARK, WEST ORANGE, N. J.

*Lewis Colt Albro, Architect*

two small windows. The feature of the elevation is the entrance door which is well proportioned and quite properly ornamented. Turning to the plan of this house we are struck by its simplicity and yet its completeness for all necessary comforts. A hall, a dining-room, and a living-room with an ample loggia are all that a small house requires on the ground floor as living quarters and these being so placed as to get the advantage of sun and air, no fault may be found providing the question of service is properly taken care of as it is in the present case.

The loggia is really another living-room, tiled and with enough windows to insure breezes from three directions, as well as an abundance of sunlight in winter.

The requirements of the second story were simple

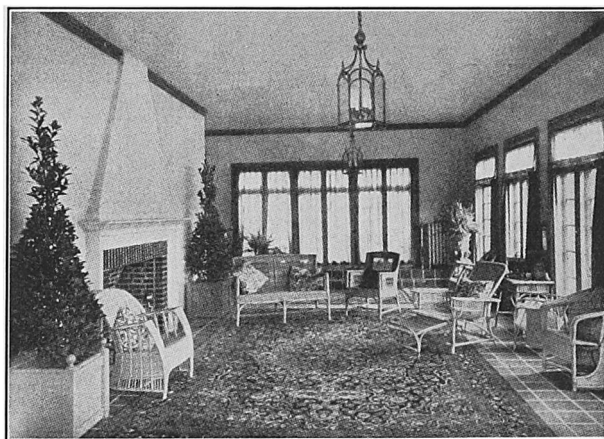


SECOND FLOOR PLAN

RESIDENCE OF MRS. ERNEST ALLIS, FIRST AND SECOND  
FLOOR PLANS

and the plan is so, a feature being the ample hall from which the principal bedrooms lead. The corridor becomes necessary because of the narrowness of the house. This second story has in all, four master's bedrooms and three baths besides those required for servants.

Quite different is the house built for Mr. Jerome Mendleson by the same architect, Mr. Lewis Colt Albro. It is a suburban type of house and of



SUN-ROOM IN THE RESIDENCE OF MRS. ERNEST ALLIS,  
LOUISVILLE, KY.

the same character as many of the more modern English houses such as have been built in growing communities outside of the large cities. It is as charming a small house of this type as has been built abroad and fulfils the requirement of plan and design as completely as could be desired. In perfect accord with the exterior, is the interior, as indicated by the living-room which is distinctly English.